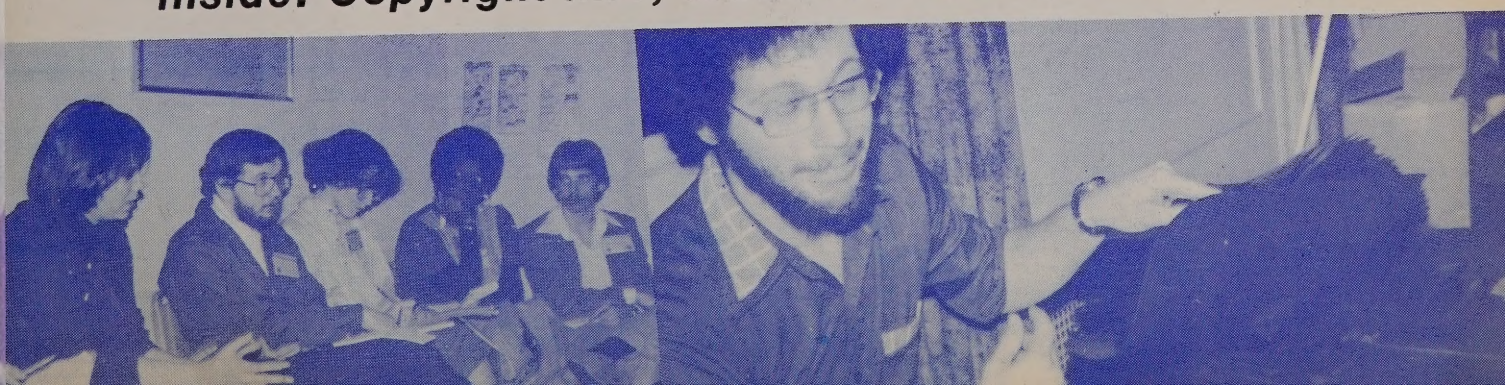
IBS

the journal of college radio

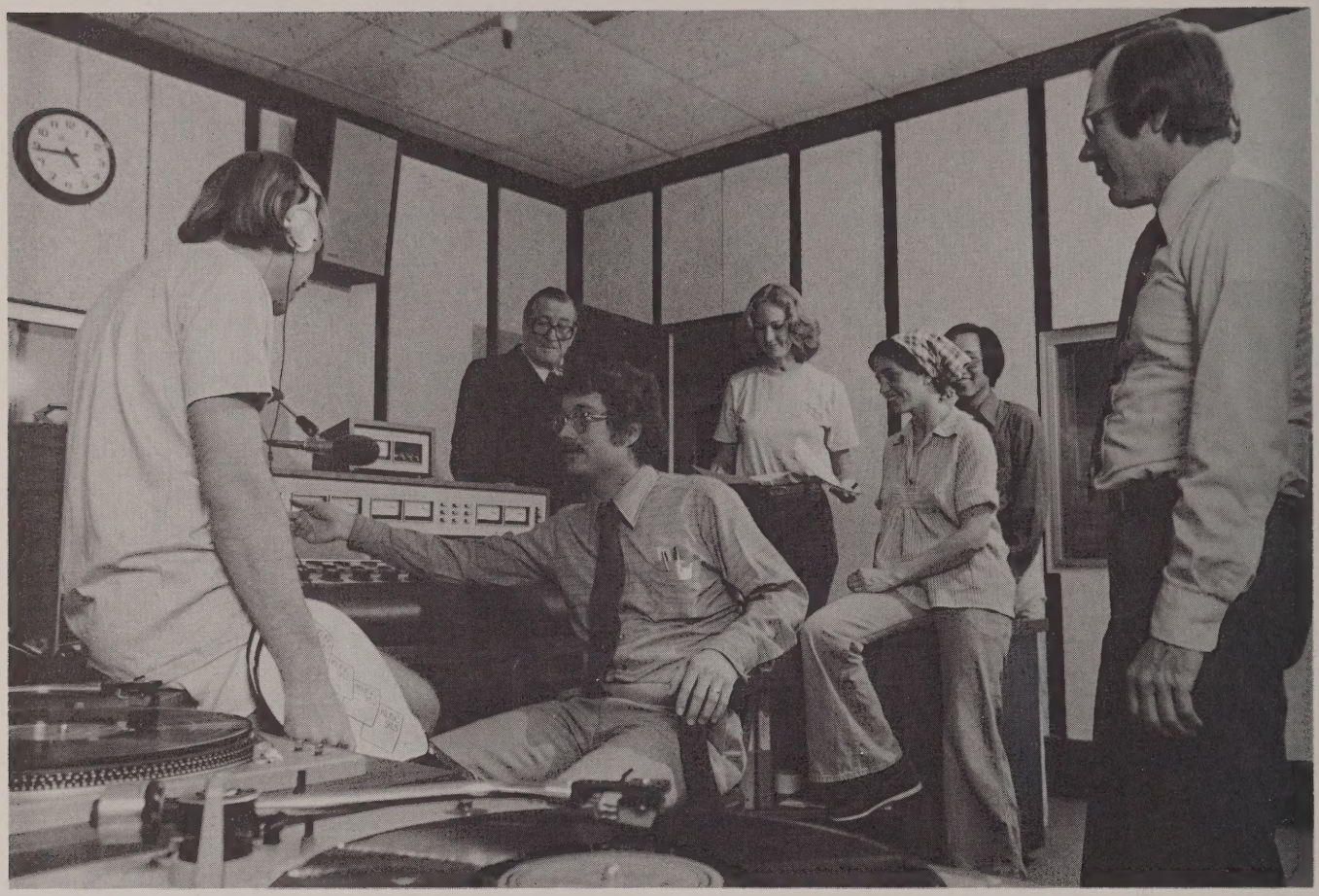
VOL. 15, NO. 5

IBS CONVENTION TOPS 1,200 PEOPLE

Inside: Copyright Info, Music Research, more...



It was a college broadcast facility; Now it's a public radio station; KUSC, Los Angeles, still has a Stanton in every table



A group of the staff meet in the Broadcast Studio of the Station.

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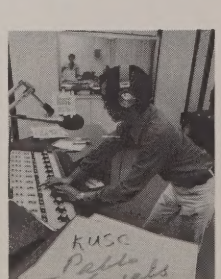
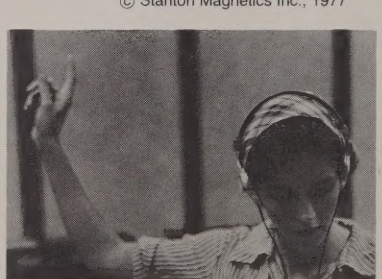
STANTON

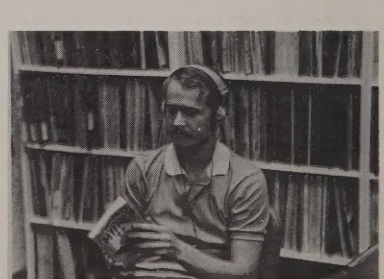
Ellen Falconer, a broadcast engineer, with two of her associates.



Gilbert Kuang, engineer, at the Master Control Console.



Ellen Falconer, engineer, signaling the start of a scheduled broadcast.



Alan Parker of the Programming Dept. completing a critical listening session in the Record Library.

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Editors
RICK ASKOFF
DICK GELGAUDA
NORM PRUSSLIN

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in this issue:

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IBS Hosts Largest College Radio Convention Ever at Biltmore in New York City

Over 1,050 delegates from student operated radio stations, plus an additional 150 speakers, exhibitors, guests and staff people packed the Biltmore Hotel in New York last month for the 39th annual IBS National Convention. "Packed" is hardly an adequate word, since forecasts called for a maximum of about 700 delegates. Therefore, the convention staff, and the hotel, were caught unaware by the sudden arrival of 500 extra college radio people from all parts of the country.

According to the convention staff, pre-registration figures for the convention were running far behind the previous year, which totaled about 700 delegates. This condition held true until just a few days before the convention, when it was far too late to make extra commitments with other hotels. Meanwhile, the Biltmore had completely sold out, and many people wound up sleeping on couches and floors.

But, despite the crowds, the general feeling among the delegates was that the convention was a worthwhile experience, not only for the sessions themselves (which were well attended), but for the feeling of being part of what is obviously becoming a major force in the broadcast industry — student operated radio stations.

A total of 64 sessions were held at the convention, on topics ranging from record company relations to FM Engineering. In addition, 25 record companies and exhibitors came to set up displays and hospitality suites, and many broadcast professionals from New York Stations attended in order to share their expertise with delegates.

By consensus of the delegates requests and the IBS Board of Director's decision, Washington, D.C. was chosen as the site of the 1979 convention. The convention committee is now searching for a suitable site for the event, with prime consideration being the physical size of the hotel. Given the previous trends in attendance, it seems that the IBS Convention has become the major, and certainly the largest, event of the year for college radio.

JOB OPENING

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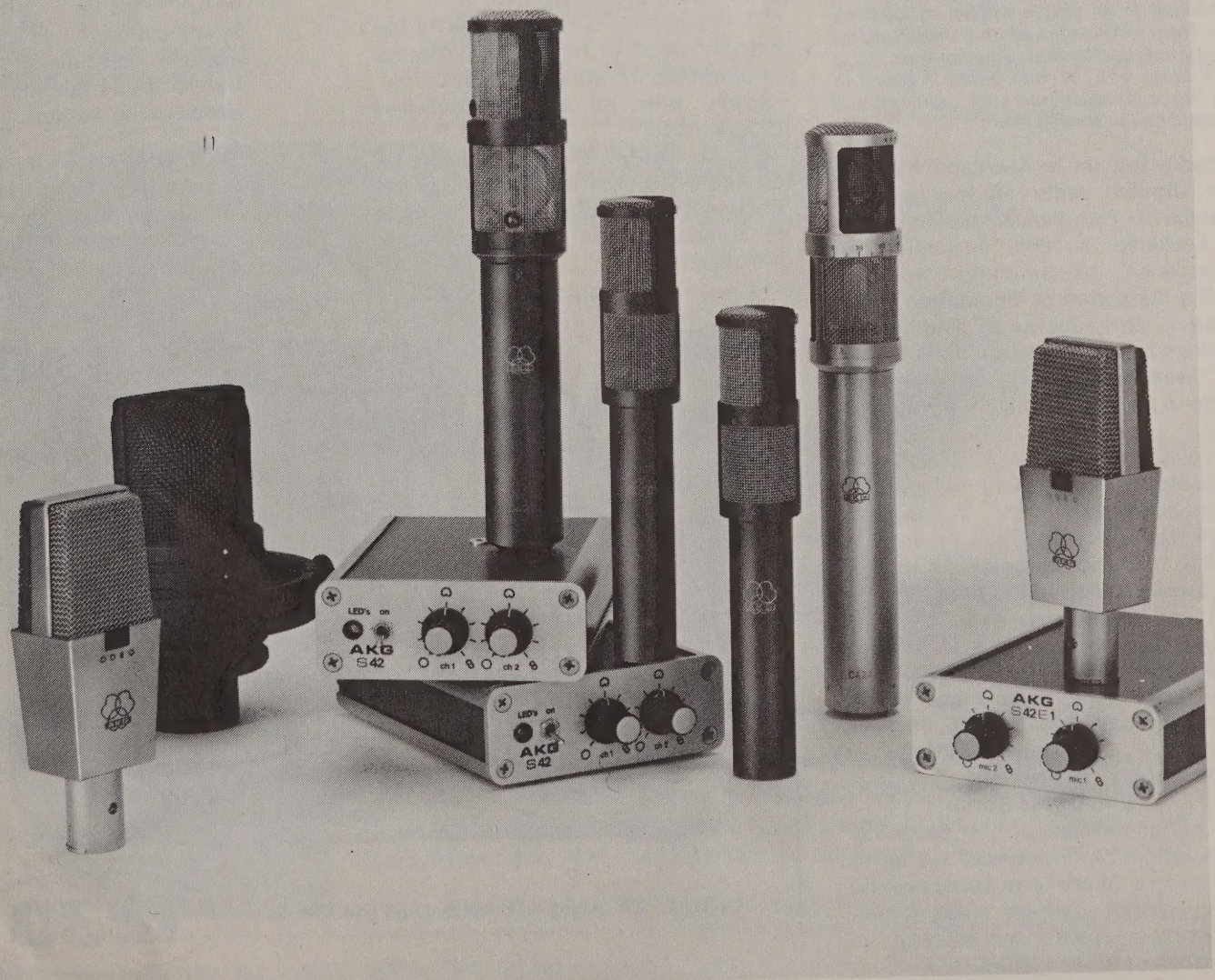
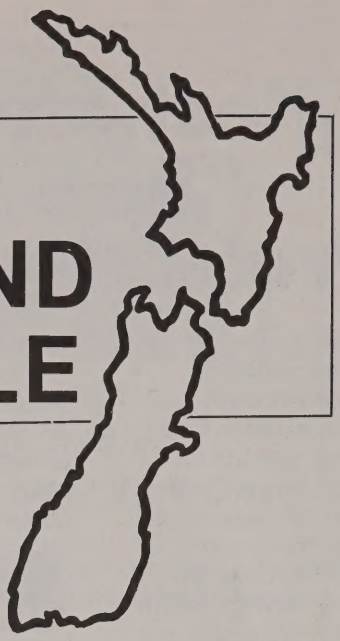


Student Radio
NEW ZEALAND STYLE



by Nigel A. Wyse

[Editor's note: In August of 1977, Radio U. of the University of Canterbury in Christchurch, New Zealand, became the first New Zealand station to join the membership of the Intercollegiate Broadcasting System. In subsequent correspondence, it was found that some unusual [as compared to U.S. student radio factors applied to student stations "down under." FM radio is almost non-existent there [as it was not so long ago in the U.S.] and government officials are hesitant to grant standard broadcast licenses to student radio groups. The following is an article written for JCR by the House Manager of the University of Canterbury's Student Association, who has been one of the prime movers in getting a student operated radio station established in New Zealand.

Radio Bosom in Auckland was the first student radio station in New Zealand. It commenced broadcasting in Auckland in 1969, disseminating information to enrolling students during the period of Orientation. As a result of the success of Radio B in Auckland, Canterbury students began to investigate the possibilities of student radio in Christchurch in late 1975.

Broadcasting in New Zealand is somewhat of a political hot potato. Both governments within the past ten years (National to 1972, Labour from 1972 to 1975 and National from 1975 to the present date) regard broadcasting with a suspicious eye. This is especially true in regards to **student** broadcasters. But in 1975, when the initial approaches were made to the then-Broadcasting Council of New Zealand, it replied that an authorization was possible.

Radio U Was Born!

A subcommittee of the Students' Association Executive was set up to apply for a Short-Term Broadcasting Authorization, which was subsequently approved and allowed us **one week** of broadcasting, four hours daily from Monday to Friday and two hours on Saturday and Sunday. It granted authorization subject to the following conditions:

1. Programme to be directed solely at university students;
2. Programme primarily to be for the dissemination of information relating to enrollment, although music was allowed only as a fill-in between programmes;
3. A fully-detailed programme schedule to be forwarded to the Postmaster General one month prior to commencement of the one-week broadcast;
4. No advertising and no payments for broadcast of any material to be permitted (New Zealand does not like payola either); and
5. A $50,000.00 insurance policy protecting against defamation, breach of copyright or other liability to be purchased.

Subsequent correspondence and discussions through local newspapers indicated that Radio U was prohibited to mention "political" subjects such as bursaries and "the South African question." The Postmaster General, the Honourable Mr. Hugh Templeton, wrote:

> ". . .the warrant was given for enrollment and orientation purposes and not for discussion of political affairs . . . the warrant has been granted with quite strict specifications . . . to exclude discussion of public affairs outside the scope of the warrant. . ."

The Post Office (as the statutory body controlling the technical standard of broadcast) was also keeping a close eye on the equipment to be used. Since we had little time to

import equipment (even if we had been able to obtain an import licence), we had to "make do" with what we had or could build. The audio mixer in the Ngaio Marsh Theatre (within the Students' Union Building) was used as studio facilities and a transmitter built by Radio B (Auckland) technical staff was borrowed.

To say we had problems would be an understatement. We were even off the air for six hours while new output transistors were flown down from Auckland. However, problems aside, the station was a success and we received DX reports from Invercargill (650 km) and even Australia (1,800 km).

Radio U 1975 was such a success that it was repeated in 1977 although with changes in the staff and equipment. The format was the same and the problems regarding political and social comment were the same. As with 1976, Radio U 1977 caused a stir in the local community, a letter in the Christchurch Star protesting

> "the outrageous extravagance of student radio, a piece of petty politicking, organized for the enjoyment and advancement of the few in charge, with a view to the subtle subversion of our future students' minds."

The writer also strongly objected to "the drug culture style" of the orientation program. Strong stuff, especially in the peaceful, complacent, conservative city of Christchurch.

Student Radio, Radio U 1978, burst upon the airwaves on Monday, February 20 for ten hours daily until March 4, an increase of some 84 hours over the weekly broadcast. The warrant for the 1978 season was granted by the "new" Broadcasting Tribunal set up under the new Broadcasting Act 1977. The Tribunal is government-appointed but not government-controlled, and as such has a fair degree of freedom in considering the terms upon which warrants may be authorized. Slight relaxations in the restrictive terms of the licence and a large increase in the hours of broadcast are a feature of this year's presentation. A larger element of professionalism has been introduced by Radio Avon (ZL3XA), a local private commercial operator which has lent us their portable studio, transmitter and 30-metre vertical antenna. It is also supplying news material, weather, operator training and production facilities for jingles, etc. This obviously is to Radio Avon's advantage as well as to our own.

Programme Summary

Monday, February 20 - Friday, February 24

This five-day period was the enrollment week for the University. This year a new system of enrolling was in operation, which will generate some confusion. Therefore, much of the program material centered around information concerned with this, especially during the daytime. Apart from information on the enrollment procedures, with emphasis on those enrolling for the first time, interviews with academic staff and a series of critiques on the courses that the University does and does not offer were broadcast.

Besides the straightforward information on the academic side of the University, programs were aimed at introducing students to the University

and to Christchurch. Advice on accommodation was one of the most useful of these since there is always a problem at the beginning of the year. Information about the services provided by the Students' Association and the University were broadcast and much of this was repeated in the second week when the Orientation Festival commenced.

Saturday, February 25 - Saturday, March 4

The second week of operation of Radio U covered Orientation Week, when new students are introduced to University life. Many activities were organized by the Students' Association over this period, and two days in this period were designated Club Days, when the sporting and cultural clubs held stalls in the Union for membership drives. The aim during this period centered around the events of Orientation Week, but many programs were designed to introduce students to Christchurch as a whole. As examples, broadcasts were scheduled dealing with community services around the City, the activities of the City Council and the police.

The end of the week marked the beginning of the Christchurch Arts Festival, so many cultural programs were planned to take advantage of the presence of various artists in the City.

Of special interest was the introduction of overseas students to Canterbury, and programs dealing with language problems and cultural differences were planned.

Apart from programs specifically about the University, such as reports on some of the research going on, various programs involving other aspects of student life were produced, and sundry programs of interest, such as theatre and cinema reviews, were broadcast regularly and some special radio debates, plays and comic sketches were included.

Regular features, broadcast every hour, included weather forecasts and news headlines. Programs such as news were strictly controlled so as to avoid any bias, but it is felt that serious criticism makes for a more interesting program and was therefore encouraged.

Music was used as a fill-in, but a number of specialized music programs were broadcast. These involved music of particular types, with record reviews and commentary. Musicians around Christchurch and the University recorded for these programs, which were informative as well as interesting.

General Programme Schedule

This lays out the format which was followed over the 13 days of the broadcast. Program types are given, with examples of specific programmes. Station ID and time announcements were made regularly, while weather and news headlines were broadcast every hour.

10:00 a.m. - noon

Station opened. ID, time, news headlines and weather. Programme summary (repeated every hour).

Enrollment / Orientation information, interviews, articles on the University.

Specialized music, record reviews, commentary.

Noon - 2:00 p.m.

Community programs — accommodation, Students' Association services.

Cultural items — sketches, poetry, short plays.

Information on Christchurch in general, in-depth programs.

2:00 p.m. - 3:00 p.m.

Specialized music hour — mainly classical, not pop, featuring groups around the University.

Information on Enrollment / Orientation.

3:00 p.m. - 5:00 p.m.

Enrollment / Orientation information. Interviews with staff.

Cultural items — debates, plays.

Music as fill-in only.

5:00 p.m. - 7:00 p.m.

Cultural items — theatre, cinema reviews; information on cultural activities; cultural clubs items.

Sporting items — club items; news.

7:00 p.m. - 8:00 p.m.

Music request session.

Cultural items.

Programs on University research.

Orientation / Enrollment information.

8:00 p.m.

Time, ID, weather.

CLOSEDOWN

Correspondence Address:

Nigel A. Wyse
House Manager
University of Canterbury
Students Union
Private Bag
Christchurch,
New Zealand

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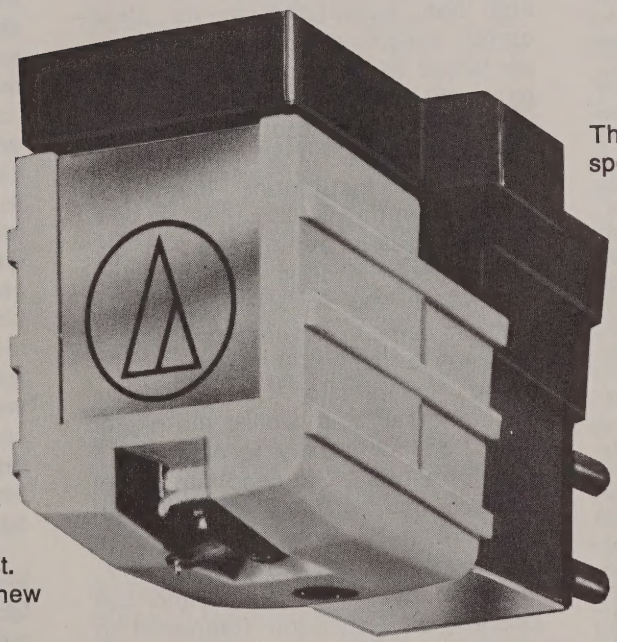

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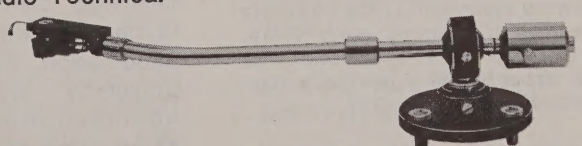

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The New Copyright Law...

STATEMENT of the AMERICAN COUN the INTERCOLLEGIATE BROAD

Presented by: Sheldon A. Steinbach
Staff Counsel, ACE

Jeffrey N. Tellis
President, IBS

Editor's note: Under the new copyright law [revision of the 1909 copyright act], non-profit users of copyrighted materials, including music, are liable for payment of royalty fees to authors and publishers. Music composers are represented by three major groups [ASCAP, BMI and SESAC], who are responsible for collecting royalty payments from music users and then distributing them to the composers and publishers. License fees for commercial radio stations were established some years ago, under the old copyright law. The new law, in removing the exemption granted to nonprofit users of music, made provision for establishing fair rates for non-commercial radio stations.

According to the procedures outlined in the revised copyright law, users of copyrighted materials had until January 1, 1978 to come to voluntary agreements with the licensing groups. If voluntary agreements could not be made, a federally appointed tribunal would hold hearings in order to settle disputes. That tribunal met in Washington, D.C. on March 7, 1978 in order to hear arguments from interested parties, which included the licensing groups that had not reached some acceptable agreement [ASCAP and SESAC]; the Corporation for Public Broadcasting, representing PBS and NPR stations; and in a joint effort, IBS and ACE [American Council on Education]. IBS/ACE were the sole representatives of non-commercial radio stations [and carrier current stations] not funded by CPB.

The following statement is the complete text of the IBS/ACE formal presentation before the Copyright Royalty Tribunal. The Tribunal is expected to come to a final decision sometime in June, 1978.

The new copyright law, which became effective on January 1, 1978, has begun to have a dramatic impact on performance of music at colleges and universities and other educational institutions. Under the old copyright law, public performance of musical compositions was subject to control by the copyright owners of music only where the performance was "for profit." The new statute has removed this general "not-for-profit" exemption and has substituted in its stead certain specific exemptions which are contained in section 110 of the new copyright law.

In short, under section 110, if the school pays the performer, educational institutions must pay royalties for the playing of music with certain limited exemptions. In addition under section 118, the approximately 900 noncommercial radio stations came under copyright royalty coverage for the first time.

The combination of the two foregoing sections caused the higher education community to establish a task force to seek to negotiate model licenses for individual schools with the three performing rights organizations. In November 1977, representatives of the American Council on Education (representing the presidents of over 1,300 institutions of higher education), National Association of College and University Business Officers (representing over 1,700 chief business officers), National Entertainment and Campus Activities Association, association of College, University and Community Arts Administrators, Inc., National Association of Schools of Music, and Association of College Unions-International, began negotiating with ASCAP, BMI, and SESAC.

The goal of this negotiating group was to develop arrangements that would meet the diverse and unique needs of higher education. It was further intended to make the basic terms and conditions relating to all three performing rights agencies the same, with the only difference being financial terms which would relate to the approximate use of their music. Negotiations have allowed only a partial realization of these objectives.

While we recognize that composers and publishers of music have a right to equitable payment for the use of their creative works, we have urged the performing rights organizations to take cognizance of the fact that the payment of royalties by colleges and universities is a new concept; which should be limited in amount and exacted with little administrative burden.

After reviewing the alternatives, our only logical avenue was to seek a blanket license. This arose from the recognition of the wide range of musical activity, live and recorded, on campus including concerts, radio stations, coffee houses, dances, discos, sporting events, and piped music. We reached the conclusion that a blanket license which would require minimal supervision by the colleges and universities would offer distinct advantages by providing broad protection for the uses of music subject to royalty payment.

As of this date, agreements have been completed with BMI and with SESAC, with the exception of college radio stations over 20 watts, and an agreement has been generally reached on all major points with ASCAP, with the exception of the issue of college radio stations.

The BMI license provides that for payment of a fee of 5.5c per full time equivalent student, the institution will receive a blanket license covering all uses of music, **including all non-commercial radio stations and those commercial stations whose gross receipts do not exceed $10,000.** Commercial stations whose receipts exceed $10,000 will pay the normal BMI commercial rate. In addition, where performers are paid more than $1,000 per performance, an additional charge of approximately one cent per available seat will be paid to BMI.

›n EDUCATION (ACE) and 'ING SYSTEM (IBS) *March 15, 1978*

The SESAC license provides a fee that ranges from 1½c to 2c per full time equivalent student based on the appended scale that covers all uses of music on campus.

Under the terms of the SESAC agreement, the capitation charge covers **all carrier current radio stations along with all "class D" stations up to 20 watts.** SESAC has presently moved unilaterally and without meaningful negotiation to impose an arbitrary fee of one-half of their usual commercial rate on all college radio stations that exceed 20 watts.

The ASCAP license which has not yet been fully agreed to provides for a capitation payment of 6c per full time equivalent student to cover all uses of music on campus **excluding radio stations.** It also provides for the payment of approximately 1c per available seat per performance where the artist receives $1,000 or more.

We, therefore, appear before this Tribunal to request that you establish reasonable noncommercial broadcasting rates for college radio stations not covered by voluntary agreements insofar as we were unable to negotiate settlements with SESAC and ASCAP.

The subject of college radio is a confusing one, in part because of the proliferation and use of vague and sometimes misleading terminology. We feel it helpful to briefly list and describe the different categories of college broadcasters and other noncommercial radio stations.

Carrier-Current Stations

This is a closed-circuit type of station normally operating on the AM broadcast band and serving only a limited number of buildings through the use of low-powered transmitting devices and requiring no station license from the FCC. These stations exist on minimal budgets, many below $5,000 annually. A limited number sell a small amount of commercial advertising to supplement the meager funds received through their student activities allocations. Audiences are normally miniscule in comparison with conventional commercial radio stations, since carrier-current coverage is usually limited to on-campus dormitories and other buildings.

Ten-Watt FM Stations (also known as class D FM stations).

These are FCC-licensed, low-powered FM stations which serve a limited coverage area. They are true broadcast stations, as contrasted with carrier-current stations, and carry the responsibilities associated with being an FCC broadcast licensee, although some of the technical, administrative, and operator requirements are eased so as not to be overly burdensome. These stations are all noncommercial and cannot sell time to advertisers. They can, however, solicit and acknowledge underwriting grants although this avenue represents only a tiny portion of these stations' budgets. The majority of their funding comes from student activities allocations.

A typical 10-watt FM station operates on a budget of $10,000 per year, and, in many cases, substantially less. Ten-watt FM stations operate in the lower part of the FM band, in the 88.1 - 91.9 MHz portion reserved for noncommercial FM stations.

Above 10-Watt Noncommercial FM Stations

These stations can be divided into three major groups:

(1) **NPR Stations** — These are professional-staffed, higher-powered noncommercial FM stations meeting the minimum qualifications regarding staffing, programming, funding, and facilities established by CPB (Corporation for Public Broadcasting) and NPR (National Public Radio). Some are affiliated with or licensed to colleges and universities while others are owned by independent licensees. Minimum annual budgets start at $80,000 and typically run to $150,000 or more.

(2) **Higher-powered college FM stations** — Although licensed by the FCC in the same category as NPR stations, these noncommercial stations generally do not meet CPB/NPR qualification requirements in terms of staffing and budgeting. They are most often staffed by students on a part-time voluntary basis, rather than by the full-time professionals required by CPB/NPR. Their operating budgets are also considerably below the level of NPR stations. Typically, they operate on budgets less than $20,000 per year, with about $15,000 as the median. These stations are usually licensed to or affiliated with a school, college, university, or other institution of higher learning.

(3) **Higher-powered FM stations not affiliated with NPR nor a college** — There are a limited number of stations in this category generally licensed to community groups, nonprofit foundations, religious organizations, and others. Again, these are also noncommercial stations.

In order to gain a better perspective on noncommercial college radio, the following figures are helpful:

Approximate total number of noncommercial FM radio stations	900
Approximate number of 10-watt FM radio stations	485
Approximate number of above-10-watt FM radio stations	415

Of the 415 above-10-watt FM stations, about 215 are NPR stations. There are no firm figures on the number of carrier-current stations, since these are not licensed and, for the most part, are campus-limited. However, IBS includes some 215 carrier-current stations as member stations.

As the major national organization in college radio, the Intercollegiate Broadcasting System, Inc. (IBS) has worked in conjunction with ACE toward the objective of reaching voluntary agreements with music licensing organizations.

As we use the term "college radio," it refers to carrier-current stations, noncommercial 10-watt FM stations, and higher-powered college FM radio stations, primarily staffed by students and affiliated with schools, colleges, universities and other institutions of higher learning.

Contrasts Between College Radio, NPR, and Commercial Stations

As one can see from the brief descriptions of each of the categories of college radio stations, there is a significant difference from those denoted as NPR stations. The primary distinctions lie in the areas of funding and staffing. While an NPR radio station typically has an annual operating budget of some $150,000, a college radio station's budget typically runs from below $5,000 at a carrier-current station to somewhere near $20,000 at a higher-powered college FM station. To put it another way, a college radio station's annual budget typically amounts to less than 10% of an NPR station's annual budget.

One of the principal reasons for this dramatic difference in operating budgets is staffing. An NPR station requires a **minimum** of five full-time professionals on its staff, with most employing more. A typical college radio station, on the other hand, has **no** paid professionals on its staff, and instead utilizes students who serve on a voluntary basis, sometimes supplemented by other volunteers from the local community.

Similarly, college radio stations are wholly distinguishable from commercial stations. As noted above, staffing is primarily by volunteers and most revenues are generated by student activity fees, not commercial time sales. Therefore, the imposition of commercial royalty rates based on gross income is inappropriate in the college and university setting.

Proposed Fee Arrangements for College Radio Stations — ASCAP

[A] **Per Capita Charge** — One of the primary goals of the higher education panel in negotiating these model licenses was to obtain uniformity of contract terms and minimization of paperwork in achieving compliance with the law. Since the license with BMI contained full coverage of noncommercial radio stations within the per capita charge of 5½c per full time equivalent student, it was our clear intent to have noncommercial radio stations included within the 6c per capita fee that we agreed to pay ASCAP. If anything, the ½c more being paid ASCAP should be sufficient to expand the inclusive coverage of our radio stations even beyond that granted by BMI under the terms of its license.

Therefore, the most reasonable, practical, and workable approach for college radio licensing fees seems to be the "per capita" fee already negotiated by the higher education community with regard to other music uses at college. Full time enrollment

WHY COPYRIGHT?

by Kenneth Clyde Hill
Instructor of Mass Communications
Buena Vista College

In Roman times, and perhaps before, there were some limited provisions for the protection of literary rights, however, there was no need for broad protections as are achieved with copyright laws. This need for broad protections began with the introduction of the movable-type press to the Western world in the mid-fifteenth century.

The "Guttenburg Revolution" made its way to England with the founding of a printing press at Westminster by William Caxton in 1476. Within a decade, the government had decided that printed words could be dangerous and had set up a censor to keep control of the new technology and the spread of ideas. This office of Royal Printer was the beginning of publications control and literary ownership in England.

Such controls continued with the Stationer's Company, licensing acts, and the Statute of Anne. The latter was the first law which granted any rights to authors and was the basis for the idea that copyright should be the right of the author to control his or her own work.

Following the Declaration of Independence, the Continental Congress, at the urging of author Noah Webster, approved a resolution recommending that the individual states grant copyrights. By 1786 all but Delaware had adopted some form of copyright based on the Statute of Anne.

Although the states had provided protection, many in the fledgling government did not think the copyright provisions were strong enough. James Madison, writing in the **Federalist Papers Number 43**, called for a federal copyright law. The Constitution, ratified in 1788, contained the following in Article I, Section 8, Clause 8: "Congress shall have power . . . to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

American copyright, unlike copyright of many other nations, is a statuatory right and can be changed or abolished whenever Congress determines that a need is not being met. The concept of copyright is that authors, artists, and composers are entitled to receive benefit from their labors. The intent of copyright is not that the few copyright holders receive great wealth, but that the good of the nation can best be accomplished when such creative talents are free to perform without the fear of exploitation.

The Committee Report of the Copyright Act of 1909 states the intent of Copyright very well: "The Constitution does not establish copyrights, but provides that Congress shall have the power to grant such rights if it thinks fit. Not primarily for the benefit of the author, but primarily for the benefit of the public, such rights are given. Not that any particular class of citizens, however worthy, may benefit of the great body of people, in that it will stimulate writing and invention to give some bonus to authors and inventors."

represents a realistic relationship to a college radio station's ability to pay. In most cases, the station is an integral part of the college and operated as another activity on the campus. The "per capita" approach negotiated covers a wide variety of music uses and, we believe, should also be structured to include licensing for all college radio as well. This procedure would significantly decrease the administrative burdens involved to both the institutions and to ASCAP in assessing and collecting these fees.

It is our position that the 6c per full time equivalent fee negotiated with ASCAP for the use of music on campus should cover all three categories of college radio: carrier-current, 10-watt FM, and higher-powered college FM.

(B) **Inclusion with the NPR License Fee** — As a second and less desirable alternative, if the Tribunal does not see fit to include the higher-powered college radio stations under the per capita fees already negotiated with ASCAP and SESAC, it would then seem advisable to include the higher-powered college radio stations within the final overall figure to be paid by NPR. Under this procedure, carrier-current and 10-watt stations would be included in the college per capita fees and those above 10-watts would be included in the overall payment being made by NPR. We understand that this proposal is not incompatible with the posture assumed by NPR.

(C) **A License Fee for Individual Stations** — If the two foregoing formulae for college radio stations under a proposed ASCAP license are not acceptable to the Tribunal, we would propose as a last and least acceptable alternative that the 6c per capita student fee paid to ASCAP be deemed to include all carrier-current stations and all "class D" 10-watt stations and that the remaining stations, excluding those covered under the NPR agreement, pay an annual fee to ASCAP based upon the stations' transmitter power output as follows:

TPO 11 watts - 5,000 watts	$ 25
TPO 5,001 watts - 20,000 watts	$ 50
TPO 20,001 watts - 50,000 watts	$ 75
TPO 50,001 watts or above	$100

This payment in combination with the per capita payment would provide more than adequate compensation to ASCAP for use of its music by college radio stations.

SESAC-Radio Schedule

At all times during higher education's negotiations with SESAC for a blanket license for use of music on campus, it was the intent and understanding of the education panel that the fee schedule being discussed included all noncommercial radio stations much like the BMI agreement. We were shocked and dismayed to learn that only carrier-current and "class D" stations up to 20 watts would be included under the SESAC blanket license.

Our disappointment was further heightened when we learned last week that SESAC, before the commencement of deliberations before the Tribunal, had unilaterally sent college noncommercial stations whose effective radiated power is greater than 20 watts proposed fee schedules solely based on market size.

Market size may be an acceptable method for structuring licensing fees for commercial broadcasters, but it is neither practical nor applicable for college radio. The market size of a college radio station is not economically related to a station's ability to pay, as is normally the case in commercial radio. The annual budget of the average college radio station is but a minute fraction of the gross revenues for even the smallest commercial station in that market. Revenue for college radio is generally more dependent upon the enrollment size of the college than on the market size in which it is located. SESAC rates purport to be half the commercial radio rate, but college radio budgets are nowhere near half those of commercial radio.

In view of the limited budget and diminutive size of the SESAC repertoire, it would be unreasonable to have those college radio stations greater than 20 watts pay the proposed fees presently being asked by SESAC. In view of the expectations of the higher education panel, we hereby request that the Tribunal include all noncommercial college radio stations above 20 watts within the SESAC per capita fee schedule already negotiated. In the alternative, the Tribunal may wish to consider that since it is generally accepted that SESAC's catalogue is extremely limited in size and scope, that a payment of $10 per station for those stations in excess of 20 watts in combination with the negotiated per capita payment would provide fair and reasonable compensations. ■

Successful Regional Conference Sponsored by KBSB-FM

Hobson Union and the KBSB-FM studios at Bemidji State College in Bemidji, Minnesota were the sites of some 20 sessions and events for student broadcasters recently. KBSB, in cooperation with IBS, sponsored a regional college radio conference on Friday and Saturday, April 21 and 22, 1978. Some 60 student broadcasters from 10 area stations attended the event.

The topics under discussion at the conference were fairly eclectic, ranging from an opening speech on "Radio's Real World" to "Drama Improvisation." Other session titles and panelists included "How to Make Interesting Public Affairs Programming," led by Kelly Pramann, Director of P.A. at KAXE in Grand Rapids, MN and Dennis Hamilton, Station Manager of KCCM in Moorhead; "How to Conduct a Survey of Radio and/or Television and What to do With the Results," led by Rich McClear (also of KAXE); "Getting and Spending Wisely — How Do We Get the Money We Need to Stay on the Air and Sound or Look Good Like we Should," led by "Ace" Matthews of WVSS, University of Wisconsin at Stout; "Sales," led by Ken Buehler, Account Executive at KDAL in Duluth; and "Community Radio," a session which featured information on the Minnesota Federation of Community Broadcasters.

The conference finished up on Saturday afternoon in the best style possible . . . a Picnic, Keg and Ball game was held at the home of one of KBSB's staff members. No report was available as to the outcome.

Stations in the Minnesota / Wisconsin area can look forward to another such event next year . . . tentative plans call for the station at St. John's University in Collegeville (KSJU) to sponsor. Stations in other areas of the country are reminded to contact IBS headquarters in Vails Gate, NY to obtain information about regional conferences in their areas.

Programming Research for College Radio Stations

PART II: MUSIC SURVEYS

Submitted to **The Journal of College Radio** by Ernie Martin, Ph.D., General Manager and Faculty Advisor, KJHK-FM; Assistant Professor of Radio-TV-Film, the University of Kansas, Lawrence, Kansas.

Introduction

In the last issue of The Journal of College Radio the overall approach for programming research, based on audience surveys, was outlined. One very important aspect of survey research for radio stations needs additional comment. This is audience surveys relating to music.

Today, most major market radio programmers are using a variety of survey research methods to find out what listeners think about their music. Music testing is a relatively new phenomena — and a very controversial area in the industry. The purpose of this article is to outline some of the music research techniques I have used in providing information for commercial stations and for KJHK, the progressive student-operated FM station at the University of Kansas.

First, some background on this area of research. The radio industry within the past two years has become very research-oriented in its approach to music. Contemporary music station and country radio station programming has been strongly influenced recently by the rise of "passive" call-out telephone research. Extreme competition in most markets has led programmers to fine-tune and demographically target their music. The majority of album-oriented rock stations (especially in the "superstars" concept) use self-administered questionnaires about musical groups and artists. It is highly unlikely that this pattern will disappear (much to the disappointment of some record executives). Any person who is serious about entering the commercial radio or record business should become familiar with available music tasting techniques.

Second, a caution about using **any** kind of research. Never blindly follow survey results without thorough analysis. This is especially important in music surveys. For example, you may find a high degree of unfamiliarity for a particular group. This does not mean that listeners do not **like** the music. The time for preference measures is after the listener is exposed to the music. Also, groups and individual musical selections change in preference over time. Any survey research project is only measuring opinions at that particular time.

Measuring General Musical Desires

You can use several measures to determine the general musical desires of radio listeners in your area. A question series we have found to be very valuable is the following: "I know that your music tastes may change at different times of the day or night, but, in general, what kinds of music do you especially like to hear on the radio?" The second question in the series is: "Just to make sure I understand, please give me three artists or groups that represent the type of music you most like to hear on the radio." Use the artists to interpret "format." You will often find the open-ended definition of the preferred "format" completely arbitrary. I have had respondents say they like "popular music." Then they answer, "Roy Clark, Buck Owens, and Glen Campbell." The artists help you interpret the term. We have had people say "rock" — and indicate Debbie Boone, Shaun Cassidy, and David Soul! Others say "rock" — and mention Boz Scaggs, Electric Light Orchestra, and Kansas. The point is that **you** categorize the listener's preference based on the responses to the entire question series.

By using this question in KJHK surveys we found in September, 1975 a very strong desire for rock/jazz fusion. Our progressive sound was built on this concept — before it was recognized by other stations in our area. We also found the "softening" of the desired rock sound slightly before "soft rock" was recognized. We made slight compensations in our musical sound to take this into account while avoiding "plastic soft rock."

There are a couple of other questions we have used about music on radio in general.

> "Think back for a moment about the different kinds of music you like to hear. Can you find just about everything you want on the local radio stations, or is there something you miss in the way of music? (IF "MISS SOMETHING" ASK:) What kind of music can't you find? Please give me a few examples of the kind of music you're talking about."

These types of questions can point to "avant-garde" desires. New Wave sounds, Raggae, etc. were discovered early with this approach. Don't expect a large number of responses to the question — but those you do get can help you with your "progressive" direction.

Measuring Listener Preference Toward Musical Groups and Artists

A programmer can also determine changes in listener preferences about groups. This is in a constant state of change — with some groups gaining and some losing appeal. The preferences changes are very important for album-oriented rock stations and progressive stations. Here are two ways to measure the preference.

1. (OPEN-ENDED PREFERENCE FOR GROUPS) Please name three (3) musical artists or groups you would most like to hear played **often** on your favorite radio station.

2. (CLOSED PREFERENCE FOR GROUPS) I'm going to read some musical groups and artists. I'd like you to rate the group on a scale from "one" to "nine," where "nine" means you like the group very much and "one" means

you dislike the group very much. Depending on how you feel about each group, you can give me any number between "one" and "nine."

The open-ended measure gives you the frequency of mention only. It is a very crude measure — and can be misleading until you recognize how it is dominated by groups and artists with very high recognition. Listeners want to hear more than three groups on a station — and you have no measure of secondary preferences. The rating of individual groups gives a much better measure of preference. KJHK has found this to be the best approach for college radio. You can tabulate awareness of the group as well as the preference among those listeners familiar with the group. It also allows you to statistically analyze the "average" preference, and to use sophisticated statistical routines such as analysis of variance, correlation, and factor analysis. We have recently correlated preferences for groups to see what other groups are preferred by listeners who like Boz Scaggs, etc. We are finding that some unusual preference patterns occur overall — and the preference patterns for combinations of groups differ significantly between freshman/sophomores and juniors/seniors. KJHK's listenership has always been heavily weighted with juniors and seniors. We are now finding some of the music-related reasons for this.

There are some problems associated with using the rating scale for individual group preference. With a progressive musical approach, much of our music is from groups with limited familiarity. We use the "recognition factor" to know which groups need additional exposure and a special effort in providing information about the group. For example, 44% of the KU students are familiar with John Klemmer. The highly positive evaluation by those familiar with Klemmer, however, gave him a #10 ranking of 50 artists tested. We can help turn on a whole new group of people to his sounds.

Another small problem is changes in the preference about the group depending on "early" albums or "recent" releases. For example, the respondent may really like "early Fleetwood Mac" but not like recent releases very much. This complicates your analysis greatly.

Another problem is the shelf-life of any music preference results. You can expect concerts, new album releases, new singles being overplayed on AM contemporary stations, etc. to significantly change the preference for individual groups. The best of all worlds would be to do frequent, continuous surveys to keep on top of the preference changes as they occur. After all, that is a part of the music and radio business overall.

For your information, here is the table based on a pretest of fifty groups and artists. The survey was done on the telephone, University of Kansas students only, in early November, 1977.

From the ratings for each artist or group, we ran correlation coefficients — to determine the "psychographic" groupings by listeners. By taking scores for groups that have a very high statistical correlation (significant at the .001 level or greater) we find out how different groups and artists fit together in preference in listeners' minds. Here are some examples:

Fleetwood Mac — Foreigner, Doobie Brothers, Heart, Boston, Peter Frampton, Steve Miller, Electric Light Orchestra, Boz Scaggs, Waylon Jennings, Eagles, Linda Ronstadt.

Linda Ronstadt — Jimmy Buffett, Firefall, Waylon Jennings, Elvin Bishop, Dan Fogelberg, Stephen Bishop, James Taylor, Heart.

Foreigner — Fleetwood Mac, Alan Parsons Project, Chicago, Heart, Foghat, Ted Nugent, Styx, Boston, Steve Miller, Electric Light Orchestra, Kansas, Eagles, Supertramp, Bob Seger, Boz Scaggs, Stan Turrentine.

Doobie Brothers — Fleetwood Mac, Weather Report, Boz Scaggs, Eagles, Kansas, Firefall, Elvin Bishop, Dan Fogelberg, Elton John, E.L.O., Stephen Bishop, Boston, Styx, Heart, Chicago, Alan Parsons Project, Steely Dan.

The examples show listener preference "sets." A variety of programming possibilities emerge from data like this. For example, individual disc jockeys — building the flow of sound with individual album selections — can overlay the overall preference to also "flow" preferences about artists or groups played. For example, in a five record music set: Heart (1) follows with Foreigner (2), then Electric Light Orchestra (3), then Alan Parsons Project (4) to Grateful Dead (5). With this arrangement, within five songs, a large segment of your listening audience will hear two groups back-to-back for which they have strong preference. The "sound" of the individual album track selected will provide the overall musical flow.

Measuring Listener Preference Toward Individual Songs

Programmers of "contemporary" and "country" radio stations are beginning to use "call out" research to test individual singles. I first introduced the methodology of using taped segments of music with call-out research at the Billboard International Radio Forum (1976) in New Orleans.

The method involves patching a tape recorder to feed **into** a telephone. Short "hooks" of songs (ranging from 20-35 seconds) are played to a telephone sample of listeners.

There are three different reasons for using audio recordings as a part of the music call out research: 1) to test listener reaction to new releases; 2) to measure increases in the appeal of records as they "become more popular"; and 3) to anticipate the burn-out of a record — when the record becomes a tune-out from listener fatigue.

The research can be highly accurate in measuring record appeal. There are some suggestions, however, in doing the research.

1. Select a sample design that surveys the "passive" audience completely. For example, systematically select numbers from the most recent telephone directory. Add a constant of "one" to the last number and you have corrected for mobile younger listeners not listed in the directory, unlisted numbers, etc. If the number selected from the directory is 864-3991, you add "one" and dial 864-3992. This is the fastest and easiest way to have a probability sample of all telephone homes in the area.

2. Decide what demographics and what radio listeners you **don't** want to interview. Decide whether you want ratings from listeners over 30 years of age. If not, screen them out at the beginning of the interview. Also decide whether you want to screen out people who don't listen to stations playing the same musical format as you.

3. Decide how many completed interviews you need to have. The number of completed interviews needed depends on the degree of confidence you feel comfortable with,

how small individual demographic groups will be in analysis, and how much time and money you have to spend. Under no circumstances should you use less than 50 completed calls. It is not necessary to have more than 400-500 calls. Just remember, the margin of error — and the confidence you can place in the results — depends on the number of completed interviews you have.

4. Select a "hook" that is representative of the song. This is not the easiest job with some records. Remember that the segment you select is actually what you are testing, so make it as representative as possible. If you are measuring burn-out, the segment of the song is only serving to help the listener remember the song. We have had good luck with very short cuts of 10 seconds. If you are testing the listener reaction to new releases, you must play enough of the record for a judgment to be made. With country music testing of new releases (and some records before release) we play 30-35 seconds of the record. Again, you must decide exactly what you want the research to measure before you conduct it.

5. Use an appropriate scale for rating the record. Here are two rating measures that I have used:

> Example #1: You're going to hear some short bits of music you might hear on the radio. Please tell me whether the record is excellent, good, fair, or poor for what you want to hear on the radio.
>
> [*Sample Answers:*]
>
> **1. "Poor" 2. "Fair" 3. "Good" 4. "Excellent"**

> Example #2: You're going to hear some short bits of music you might hear on the radio. I'd like you to rate the song on a scale from "one" to "nine," where "nine" means you like the song very much and "one" means you dislike the song very much. Depending on how you feel about each song, you can give me any number between "one" and "nine."
>
> [*Sample Answers:*]
>
> **DISLIKE: "1" LIKE: "9"**
>
> **1. "2" 2. "9" 3. "1" 4. "8"**

Both rating scales have been used extensively for music testing. The scale from "excellent" to "poor" is easier to administer to respondents, but has the disadvantage of not allowing as great a range of responses.

6. Train your interviewers. Instruct them: 1) to ask the questions in the same way for every interview; 2) to follow the sampling plan fully — only dial numbers specified for the sample; 3) to **not** identify your station as the research sponsor until the end of the interview (if at all); 4) to **not** waste a lot of time in the introduction — get to the first question quickly; 5) to record the information as accurately as possible; 6) to make sure only **one** answer is recorded for each question; 7) to be totally unbiased — not registering surprise or disapproval at any answer. You should verify some work of each interviewer to make sure interviews are not falsified. This means you should call back a small random sample of completed interviews — asking whether the person was interviewed, how long the interview lasted, etc.

7. Once the calls are made, tabulation and analysis of the results is very important. For consistency, you can use the age demographic categories of 12-17, 18-24, 25-34, 35-44, 45-54, 55+. Most programmers are only testing their **target** demographic.

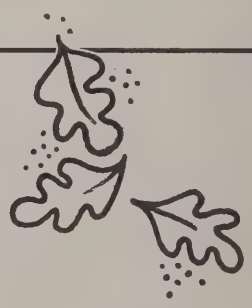
Scores of individuals should be tabulated by the age categories and by sex. We have found the most important use of music testing is the demographic differences in reactions to various records. This, of course, is the major reason for all music testing.

Tabulation should allow analysis on several levels. First, the mean (average) of the scores for each group should be tallied. Add together each individual score (within the demographic group) and divide by the number of scores added. This is the mean or average score for the record within that demographic. The means of each song for each demographic group is your basic "score" of the average appeal of the record.

Second, you need a measure of the distribution of the ratings. It is important to know, not only the "average," but how "spread out" or "squeezed together" the ratings are. For example, one record with a mean of 5.0 may have all ratings by individuals ranging from three to six. Another record with a mean of 5.0 might have all ratings very high (eight or nine) or very low (one or two). Obviously, it is important to have an indication of the dispersion or spread of ratings of the record. You can use a simple statistic called the standard deviation for this. Even a simpler way, especially if you are tabulating the results by hand, is to construct a "turn-off" factor and "heavyweight" factor. You can do this with a percentage of people rating the record 1-3 (dislike very much) and a percentage of people rating the record 7-9 (like very much).

Other statistical measures are useful also. We use analysis of variance to determine the significance of the differences among demographic groups. A computer program, plus a good beginning statistics book, will get you into analysis of variance, correlation coefficients and other useful statistical procedures for sophisticated analysis of your interviews. The three techniques mentioned here — the mean, the "turn-off" factor and the "heavyweight" factor are the **basic** analysis needed for interpretation of your results.

There are a variety of research methodologies to test aspects of music for radio stations. It is important that college programmers have an understanding of possible uses before entering the competitive commercial radio or record business.



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• ANNOUNCEMENTS • NEWS • BOOK REVIEWS •

GEORGETOWN UNIVERSITY PREPARES TO GIVE AWAY FM STATION LICENSE

After years of political conflict over station programming policy, the Board of Trustees of Georgetown University in Washington, D.C. has apparently decided to give away the license of its non-commercial educational FM Radio station, WGTB-FM.

Having made the decision public, the University has been receiving queries from interested parties, who have found it difficult or impossible to find frequency space in crowded metropolitan D.C. At first, the school planned to transfer the license to the Ellington School of the Arts, but the D.C. Superintendent of Schools, Vincent Reed, declined the offer, citing budgetary restrictions. Several other groups have now made inquiries about the license.

In a prepared statement released by the University early this month, G.U. president, the Rev. Timothy S. Healy, stated that, "WGTB does not aid Georgetown University in its academic work and its other possible usefulness is limited by the fact that the university cannot invest in it the large sums of money which would change its nature."

The problem of finances seems to be a major factor in the Universities' decision to not attempt to renew the station's license. The station's budget is now in the range of $35,000 per year, and recently, the station's rental fee for antenna space tripled to $900 per month. WGTB has two full-time staff members, with the majority of on-air and support personnel being volunteers. According to the University spokesperson, most of those volunteers weren't students at the University.

On the other hand, WGTB has had a long history of political trouble insofar as the school's philosophical orientation is concerned. Georgetown University is administered by Jesuit Priests. In 1975, the station manager at the time was fired over a controversy relating to the station's "alternative" format. The station apparently broadcast information relating to birth control and abortion, and several programs for homosexuals were also described as "annoying" to the institution. In addition, there were some complaints at the time to the FCC about obscene language on the air.

The station was closed for three months in 1976, and when it went back on the air, it was run by an administration - appointed policy board and a new station manager. During that time, the station's license was challenged by the Citizen's Committee to Save Alternate Radio, but that challenge was dismissed last December.

Before the station's license expires again, the university would like to give up the license to the station. The problem now seems to be finding the right group to take it over.

COLLEGE 10-WATT STATION SIGNS MAJOR LEAGUE BASEBALL CONTRACT!

The 10-watt FM station at the University of California, Berkeley, recently announced the signing of what is believed to be their first exclusive contract to broadcast the games of a Major League baseball team, the Oakland "A's."

That team is in the process of being sold, and the team's location after April 23 is still unknown. For this reason, commercial stations in the Oakland/San Francisco Bay area were reluctant to buy broadcast rights for the team's games. Larry Baer, the station's Sports Director, had approached A's owner, Charley O. Finley, last year about the possibility of KALX covering the games, but at the time, Finley was more interested in having a high-power commercial station carry the team. Now, with the A's immediate future in question, Baer did some checking around with other stations in the area and found that they weren't interested in buying Oakland's broadcast rights.

With that, Baer once again called Finley, and to his surprise, Finley called back the next day. "Let's put something together. Let's have some fun," Finley said, according to Baer.

KALX will broadcast 16 games, at home and away, until April 23. At that time, if possible, the contract will be renegotiated. Baer, a 20 year old sophomore at the University of California (Berkeley), will do the play-by-play, with sports staffer Bob Kozberg doing color announcing.

According to Baer, this is a "typical Finley move — right up there with orange baseballs and white shoes."

KALX's transmitter is located in the Berkeley hills, with a scenic overlook (and line-of-sight coverage) to the entire San Francisco Bay area. However, just to make sure, one San Francisco newspaper took an FM receiver out to the Oakland A's stadium, just to make sure that the signal reached there, which it did.

IBS RELEASES NEW ENGINEERING SUPPLEMENT TO MASTER HANDBOOK

The most extensive revision of any section of the Master Handbook, IBS's collection of management, programming, business and engineering articles on college radio, has recently been completed. The Carrier Current and FM engineering sections, which contain sub-sections devoted to remote broadcast technology, studio equipment, telephone systems, and other miscellaneous reference data, have long been out of print. The lack of an adequate engineering staff among IBS volunteers has made the revision of this major section of the book nearly impossible. For this reason, many stations have had to go without this particular section for some time.

Rather than proceed in a piecemeal fashion, it was decided to revise the entire section of the book at one time, and mail it to all member stations in one or two sections. The smaller portion of that revision, pages dealing with tube equivalents and other reference items, has already been mailed to dues-paying members. The bulk of the engineering section, some 80 new pages, will be mailed in April. Stations are asked to make sure that these pages are added to already existing handbooks. A complete index of the section will be mailed with the engineering pages, and this index can be used to insure that the section is complete.

Very special thanks for completing the task of writing and editing the new engineering section go to Ludwell Sibley, who has served for some years as the IBS Engineering Manager. Mr. Sibley had moved to the West Coast several years ago, and because of distance and involvement in his own work (engineering and development with AT&T) had to curtail volunteer work with IBS. His replacement as engineering manager of the System has been Tom Gibson, engineer at WVYC-FM, York College. Tom had initiated the revision of the engineering section of the MH, and the work was then completed by Sibley upon his return to the East in 1977 and early in 1978.

All IBS member stations should receive the new section in late April or early May. Questions about the handbook can be answered by writing the IBS office at P.O. Box 592, Vails Gate, NY 12584; specific engineering questions will be forwarded to either Mr. Sibley or Tom Gibson for answer.

MICROPHONES

"How They Work and How To Use Them" by Martin Clifford

Here is a book that should be on every radio production and engineering reference shelf. **Microphones** — "How They Work and How to Use Them" is a great publication to read if you are on the road to becoming proficient in the area of sound or would like to know more about sound reproduction to help you with your production tasks. The book is easy to read and put into words that almost anyone can understand.

One area of the book that I thought was nicely brought out were the chapters on microphone placements. These chapters go into great detail explaining the "how's" and "why's" of placement and offer suggestions for problems that might occur when working with "special applications."

The book also gives complete data on all phases of operation and technique.

Review by Edward A. Debes II, Engineer, WVYC-FM (York College).

REBROADCAST OF NATIONAL WEATHER SERVICE TRANSMISSIONS ALLOWED

The Commission has authorized AM, FM and TV broadcast stations to rebroadcast weather transmissions originated by the National Weather Service on the 162.400, 162.475 and 162.550 MHz frequencies.

The action becomes effective immediately.

The Commission put four conditions on this authority:

—Messages must be rebroadcast within one hour of receipt from the National Weather Service;

—If commercials are aired in connection with a weather rebroadcast, they must not convey an endorsement by the Government of the products or services advertised;

—Credit must be given to indicate the messages originated with the National Weather Service; and

—A station may not rebroadcast the transmissions of a Personal Radio Services station.

The FCC noted that when the Emergency Broadcast System (EBS) and the EBS two-tone attention signal were used in conjunction with a weather emergency, operations must be conducted in accordance with Section 73.935 of the rules and the local or state EBS operational plans in effect for the area. It stressed emergency plans would take precedence over any monitoring and rebroadcasting conducted under the new authority.

★★★★

FCC PUBLISHES NEW BROADCAST STATION INSPECTION CHECKLIST

The FCC Field Operations Bureau (FOB) announced today it had prepared for broadcasters two inspection checklists — one for AM/FM and one for TV broadcast stations.

Each checklist includes items most likely to be reviewed during an inspection of a broadcast station. The lists are organized according to subject and rule number.

C. Phyll Horne, Chief of the Bureau, suggested that "if broadcasters use the new checklists to regularly perform their own 'mini-inspections', many violations that are frequently found could be corrected before an actual FCC inspection."

Horne said he hoped the broadcasters would feel free to call their FCC district office to discuss any of the items on the checklist.

Copies of the new checklists are available from FCC headquarters, 1919 M Street, N.W., Washington, D.C., 20554, or the local FCC field office.

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*

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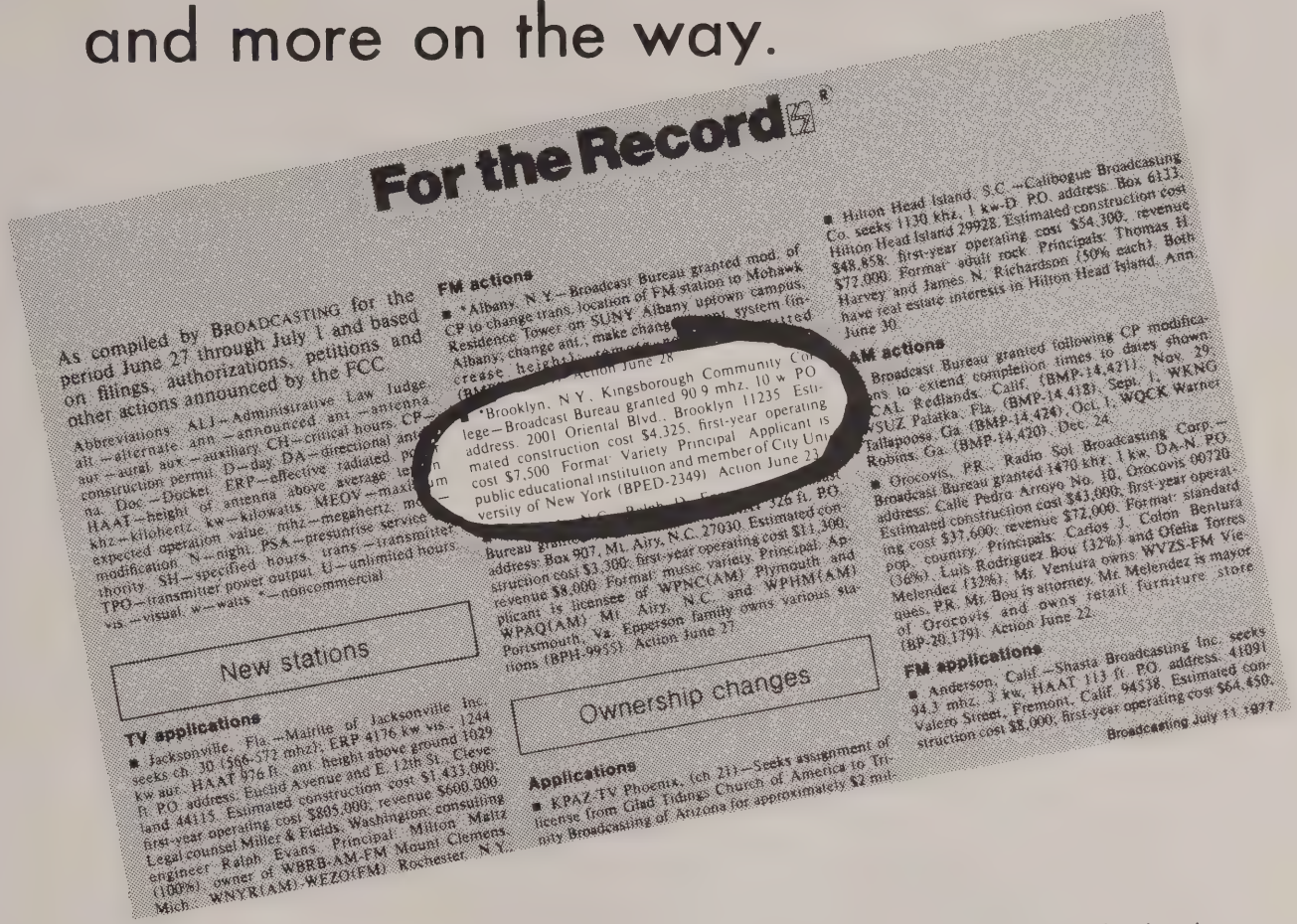

For the Record®

As compiled by BROADCASTING for the period June 27 through July 1 and based on filings, authorizations, petitions and other actions announced by the FCC

Abbreviations: ALJ—Administrative Law Judge. alt.—alternate. ann.—announced. ant.—antenna. aur.—aural. aux.—auxiliary. CH—critical hours. CP—construction permit. D—day. DA—directional ant. ERP—effective radiated power. HAAT—height of antenna above average terrain. Doc.—Docket. kw—kilowatts. MEOV—maximum expected operation value. mhz—megahertz. mod.—modification. N—night. PSA—presunrise service authority. SH—specified hours. trans.—transmitter. TPO—transmitter power output. U—unlimited hours. vis.—visual. w—watts. *—noncommercial.

New stations

TV applications

■ Jacksonville, Fla.—Mairite of Jacksonville Inc. seeks ch. 30 (566-572 mhz); ERP 4176 kw vis., 1244 kw aur.; HAAT 976 ft.; ant. height above ground 1029 ft. P.O. address: Euclid Avenue and E. 12th St., Cleveland 44115. Estimated construction cost $1,433,000; first-year operating cost $805,000; revenue $600,000. Legal counsel: Miller & Fields, Washington; consulting engineer: Ralph Evans. Principal: Milton Maltz (100%), owner of WBRB-AM-FM Mount Clemens, Mich., WNYR(AM)-WEZO(FM) Rochester, N.Y.

FM actions

■ *Albany, N.Y.—Broadcast Bureau granted mod. of CP to change trans. location of FM station to Mohawk Residence Tower on SUNY Albany uptown campus, Albany; change ant.; make chang[illegible] system (increase [illegible]). Action June 28.

■ *Brooklyn, N.Y.—Kingsborough Community College—Broadcast Bureau granted 90.9 mhz, 10 w. P.O. address: 2001 Oriental Blvd., Brooklyn 11235. Estimated construction cost $4,325; first-year operating cost $7,500. Format: Variety. Principal: Applicant is public educational institution and member of City University of New York (BPED-2349). Action June 23.

Bureau granted [illegible] 326 ft.; P.O. address: Box 907, Mt. Airy, N.C. 27030. Estimated construction cost $3,300; first-year operating cost $11,300; revenue $8,000. Format: music variety. Principal: Applicant is licensee of WPNC(AM) Plymouth and WPAQ(AM) Mt. Airy, N.C., and WPHM(AM) Portsmouth, Va. Epperson family owns various stations (BPH-9955). Action June 27.

Ownership changes

Applications

■ KPAZ-TV Phoenix, (ch. 21)—Seeks assignment of license from Glad Tidings Church of America to Trinity Broadcasting of Arizona for approximately $2 mil.

■ Hilton Head Island, S.C.—Calibogue Broadcasting Co. seeks 1130 khz, 1 kw-D. P.O. address: Box 6133, Hilton Head Island 29928. Estimated construction cost $48,858; first-year operating cost $54,300; revenue $72,000. Format: adult rock. Principals: Thomas H. Harvey and James N. Richardson (50% each). Both have real estate interests in Hilton Head Island. Ann. June 30.

AM actions

Broadcast Bureau granted following CP modifications to extend completion times to dates shown: KCAL Redlands, Calif. (BMP-14,421), Nov. 29; WSUZ Palatka, Fla. (BMP-14,418), Sept. 1; WKNG Tallapoosa, Ga. (BMP-14,424), Oct. 1; WQCK Warner Robins, Ga. (BMP-14,420), Dec. 24.

■ Orocovis, P.R.—Radio Sol Broadcasting Corp.—Broadcast Bureau granted 1470 khz, 1 kw, DA-N. P.O. address: Calle Pedro Arroyo No. 10, Orocovis 00720. Estimated construction cost $43,000; first-year operating cost $37,600; revenue $72,000. Format: standard pop, country. Principals: Carlos J. Colon Bentura (36%), Luis Rodriguez Bou (32%) and Ofelia Torres Melendez (32%). Mr. Ventura owns WVZS-FM Vieques, P.R. Mr. Bou is attorney. Mr. Melendez is mayor of Orocovis and owns retail furniture store (BP-20,179). Action June 22.

FM applications

■ Anderson, Calif.—Shasta Broadcasting Inc. seeks 94.3 mhz, 3 kw, HAAT 713 ft. P.O. address: 41091 Valero Street, Fremont, Calif. 94538. Estimated construction cost $8,000; first-year operating cost $64,450.

Broadcasting July 11, 1977

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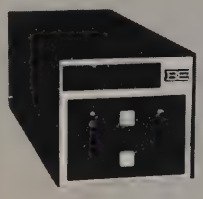
Headphone Jack for Maintenance	YES	No	No
Wider Record Input Range	−24 to +20	−20 to 0	*
Solid State Switching Logic	YES	No	No
Microphone Input Option	YES	No	No

* Not specified



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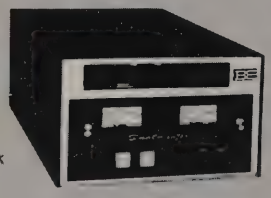

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